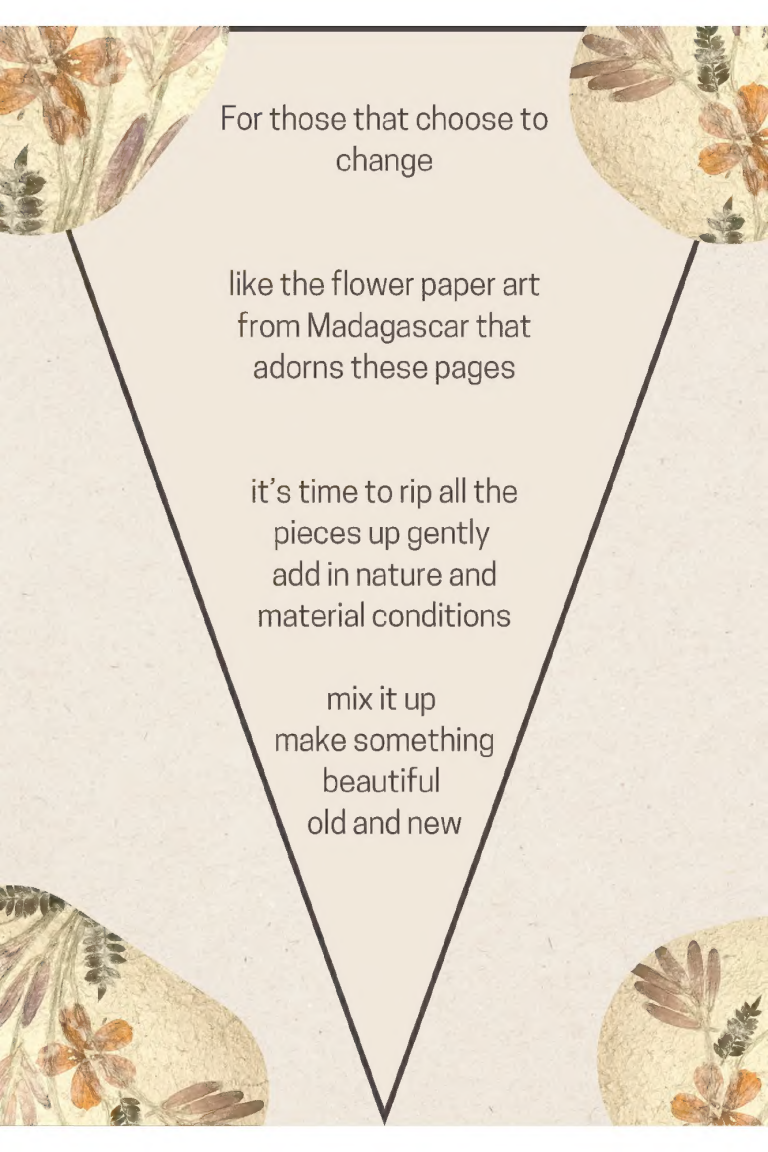


REVOLUTIONARY ELEMENTS

Change on an Elemental Level





For those that choose to
change

like the flower paper art
from Madagascar that
adorns these pages

it's time to rip all the
pieces up gently
add in nature and
material conditions

mix it up
make something
beautiful
old and new



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The theory and practice of change on an elemental level




INCITING HISTORY

The *practice* of learning history to incite action or incite change. This *form* of history fills these pages and all future pages.

Inciting history is a *personal* relationship to history forming pathways for collective memories necessary in a communal community.

The *theory* that the use of material conditions from the past can and should illicit *feelings* and action from the learner of history.



INCITING HISTORY

Z lived in Madagascar from 1994-1997. In Madagascar the paper art was given as cards for birthdays. During a school event, she made this paper art. Ripping up pieces of paper, until it was in little pieces. Only when the paper felt like feathers beneath our fingers did we move to the next stage. Mixing the paper with water until it formed a sticky paste, our fingers dove into the muck. Placing and then squishing handfuls onto a thin grate so that the water could evaporate through. Next was the delicate part. Placing dried flowers, past materials onto the new but old paper until something beautiful was made. This memory, incited in the creation of this page, used as a demonstration of inciting history, Madagascar in 1997, though far away, can be brought to the readers fingertips.

“Molecular level of Revolution”

“Art is feelings, science is law”



**INCITING HISTORY:
WHAT STICKS? WHAT
RESONATES?**



“Quantity into Quality”

“Optimism of the will, pessimism of
the intellect”





STORY SHAPING

Knowing what shape the paper art will take is determined by the use of the paper in the future. The most prevalent form was rectangular, smaller than a post card, meant to adorn a greeting card of heavier material. though some of the paper art could be found hanging on a wall encased in glass and wood, most was created to be used.

The materials used in the paper art remains the same though varies in color and sometimes texture. There are parts to the process and output of paper art, each one individually different on an elemental level, but a predictive element is also present.

The tools to create paper art mimic story shaping in that these material conditions are reused, repurposed and given meaning in a new way. It's an art, imbued with feelings but follows laws found within the realm of science. A practice of experimentation constrained by the pursuit of knowledge in service of theory, always theory.



STORY SHAPING

A tool for Agency

past material conditions:

sticks in the **present**:

determine your **future**:



STORY SHAPING WITH STS*

STS is the alias of Steve an artist whose music represents change on an elemental level, inciting interaction and movement through sound. Listen and practice change with their album *Swallowed by a Whale* -

1. What's the **past** of the STS project?

The history of STS is actually pretty short. Outside of the live shows I've been playing, this release is the first real body of work I'm putting out under this alias. That said, it comes after 17 years of making music—playing in bands, working on different projects, and exploring sound in various ways. STS, to me, represents a turning point. It feels like I've finally crossed a threshold in my production and sound design journey—like I broke through something I've been trying to push past for a long time. I hope that growth is reflected in both the music and the live shows.

2. What's the **present**? How did the album come together? How is it part of the Detroit music scene today (or not)?

This record took shape over the course of about two years—one of the most creatively productive periods of my life. I was sketching out so many tracks, a lot of which didn't make the cut. I actually wrote Souvlaki Man in the waiting room of Arandas Tire on Vernor while getting my brakes fixed. The process was long, but having Jacob Park (of Texture) in my corner was huge—he really pushed me to take the music as far as it could go. That made a big difference.





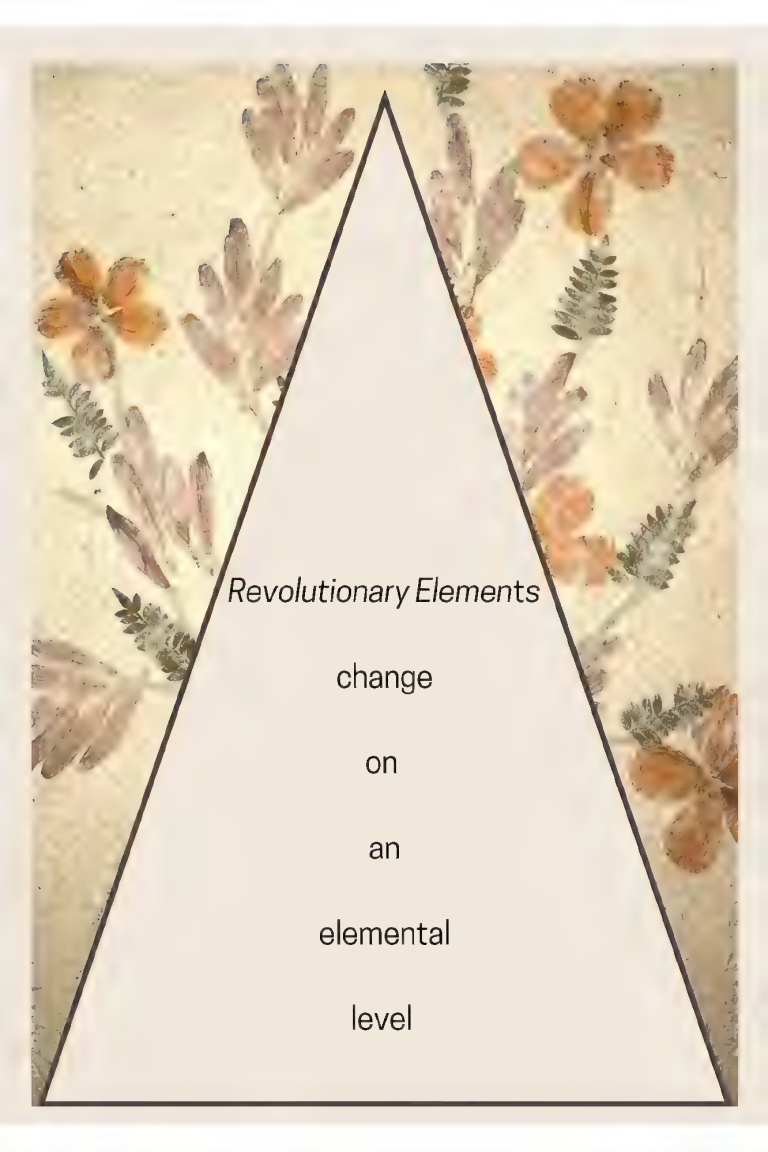
3. What's the **future** of STS? What's next?

I'm sitting on a ton of new ideas for upcoming releases —some of which I think is actually pretty good. Right now, I'm building an entirely new live set that will be paired with visuals, and I'm aiming to debut it this summer in Detroit. Beyond that, I'm also wrapping up a record with my techno-punk boy band, Decliner, which I'm super excited to share.

written by Steve S. as a historical document for the
release of his debut album, February 2025

STORY SHAPING WITH STS





Revolutionary Elements


change

on

an

elemental

level

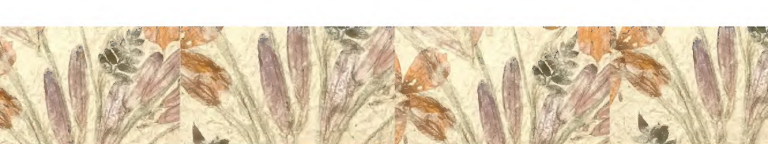


REVOLUTIONARY ELEMENTS

The Antemoro people of southeastern Madagascar are the creators and practitioners of this paper art practice. Mulberry trees served as the pulp for the paper created, a knowledge innovated on from the Arab traders, and the Chinese merchants before them. Paper proved it could contain guidance for the future when adorned with words and to the Malagasy people it contained their stories. Its use by the Antemoro people is to capture the present in all its arresting beauty. Each element of the process is felt, separate in its structure but harnessed in that moment as art.

The paper art that Z made in Madagascar was made by reused pieces of paper but the inclusion of tiny fragments of the present imitated the process found at the paper mill of Ambalavao. The labor in creating something that persists, for use in an indeterminate future, necessitates a glue to hold it all together. That glue is the revolutionary elements, the change within reflected out and refracted out.





REVOLUTIONARY ELEMENTS

Thank you for participating

LETTER FROM Z, THE EDITOR

The goal of this publication is to incite change in an elemental level within its readers and its writers. The process of writing and creating the publication is also a reflection of the practice of change on an elemental level. Ideas expressed in action represents the data from which one can learn to determine the viability of those ideas. Acknowledgment that once those ideas are practiced in action it creates an impact. The impact can be significant or insignificant but an impact has been made. Just like the paper repurposed as new paper art, in times of necessity, we are being repurposed. by clarifying where we individually create the most change, we can then participate with others in this change. Participation is needed to turn these transformations into a motion.



Collaboration at different points of the production process, assembly line
formation

Personal madagascar memory with texture

Flickr

Audio felt good
but reading and listening back
felt transformative

Audio of STS at Marble April 4, 2025
words of the magazine read
released on Spotify

Success criteria: thematic and coherent
beauriful
distributable

audio is how I learn and inciting history is a practice to weave us
together

Summer edition action

success criteria

achievement is success and failure

art of party

politics as practice of action

politics is care of the body politic

care for the people first and foremost

return to a more natural state of equilibrium

Equilibrium

Inciting history as practice- exploration of shifting perspective

spund for interaction

art for interaction

Magazine online- thematic series

connections

System: way of relating

participatory

Structure system values

In exchange of access give me a project